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Conference of Studio Unions supported the National Service Act in 1941 which according to Source T-52 indicated that this union was controlled by the Communists. During this period the Conference of Studio Unions became very militant in handling economic and jurisdictional problems within the studios and at the least provocation the Painters Union would go on strike to support the jurisdictional grievances on the part of a member union of the conference. (u)

As these unions began to negotiate contracts, Source T-52 pointed out that it was significant to note that a clause was inserted in the contracts of the Conference of Studio Union unions which provided for the changing of the bargaining agency of the union at any time that the union voted for such a change. In addition to the activities of the Conference itself, there were factions from the other International Association of Theatrical and Stage Employees unions operating in Hollywood which were coordinated and tied into the Conference Program. (u)

During the period of this struggle several active International Association of Theatrical and Stage Employee locals came under the dominance of the Conference of Studio Unions; these included Film Technicians Local 683, the Film Costumers Local 705, the Studio Electricians Union Local 728 and the Property Crafts Local 44. In addition to these locals, two others were isolated from the International, namely, the Sound and Camera Locals.

During the period of the Conference of Studio Unions' development Source T-52 explained that the Communist propaganda machine was making full use of the war and the period of cooperation with Russia in order to strengthen its position in Hollywood. The Communists during this period established several political front groups and made successful penetrations into several of the active crafts and guilds within the motion picture industry. (u)

This struggle for power within Hollywood Studio Motion Picture unions was climaxed by the 1945 jurisdictional strike. According to Source T-52, a number of influential International Association of Theatrical and Stage Employees unions had been infiltrated by the Communist Party and a number of industry members in Hollywood had been effectively silenced by smear campaigns, such as those conducted against CECIL B. DE MILLE, JAMES McQUINNNESS, and SAM WOOD. The only effective force which remained to combat the Conference of Studio Unions was the International Association of Theatrical and Stage Employees and those local unions which still followed its directives. (u)

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